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Cyprus was catalogued and arranged by the discoverer himself, and numbers about 1,000 pieces of sculpture, 12,000 specimens of ceramics, and about 200 pieces of gold and silver ornaments. Valuable gifts have also been made to the Museum, of pictures, statuary, and other works of art. The Museum is open every day, except Sundays, from 10 o'clock A.M. until 5 P.M.; but, as the Association has no fund of its own, a charge of twenty-five cents is made for admission, except on Mondays, when the galleries are opened free. The average attendance on the free days has been 1,158. On one free day the number admitted reached over 4,000. As the means of the Association increase, other days will be made free.

The result of the last year's work gives great satisfaction to all lovers of art, and the trustees believe that it is no longer a question whether a Museum of Art can be established in America, nor does any doubt remain of the interest which the people will take in such an institution. A single year's experiment with the plan of a loan exhibition, never before attempted in this city, has surprised even those who were most sanguine of its success. The exhibition is, indeed, small in comparison with the great European collections, but no one of them was commenced with any greater promise of growth and development. It is worthy of especial notice that, while Europe has been searched for more than a century by lovers of art, until it seems to be regarded as hopeless to discover anything more which is important in the illustration of art-history, America has been thought destitute of all such possessions. But it is evident that this view has been erroneous, and that it has only needed the establishment of a Museum of Art to bring out from private hands in this country much which would be worthy of a place in the finest collections of Europe.

The present loan exhibition contains—1. Examples of modern painters of the French, Belgian, English, Spanish, and German schools of art, including works by Gérôme, Meissonnier, Zamacois, Madrazo, Troyon, Rosa Bonheur, Boughton, and others.

2. Paintings by old masters of the Italian, French, and Flemish schools, arranged in one gallery.

3. Old *reponssé* and enamelled watches of the seventeenth and eighteenth centuries; antique porcelain and patterns of Italian,

French, Chinese, Japanese, German, English, and Flemish porcelain manufacture; ancient Greek or Etruscan vases; antique carvings in wood, ivory, &c.; examples of metal-working in gold, silver, bronze, and copper, of the sixteenth and seventeenth centuries; Oriental and European enamels upon metal; many specimens of Oriental porcelain, furnished by Mr. Samuel P. Avery; and European porcelain, lent by Mr. William C. Prime.

4. Flemish, French, English, and Italian illuminated manuscripts of the fifteenth and sixteenth centuries; early printed books upon vellum and paper; and exquisite specimens of ancient and modern book-binding. Many of these specimens were lent by Mr. Robert Hoe, Jr.

5. Old arms and armour.

6. Engravings on wood, etchings and engravings on steel by artists of the sixteenth and seventeenth centuries.

Plans for the proposed buildings for the Museum have been prepared for the Commissioners of Public Parks of the City of New York by their architect, and submitted by them to the trustees of the Association. After various suggestions and alterations, these plans have been substantially agreed upon by both parties; and excavations for the site of the building have been commenced in that part of the park-grounds known as the Deer Park, with the principal front on Fifth Avenue. The results already attained show that the Metropolitan Museum of Art is permanently established upon a sure basis, and is destined to become a most important agent in developing a taste and knowledge of art in this country.

The officers are: John Taylor Johnston, President; William C. Prime and William T. Blodgett, Vice-Presidents; F. W. Rhinelander, Treasurer; and William J. Hoppin, Secretary. Trustees: S. Whitney Phoenix, Salem H. Wales, F. W. Stevens, S. L. M. Barlow, Samuel P. Avery, Russell Sturgis, Ruth-erford Stuyvesant, Daniel Huntington, Joseph H. Choate, Samuel May Ward, George William Curtis, Robert Hoe, Jr., Theodore Roosevelt, Richard Butler, Theodore Weston, Howard Potter, Frederick E. Church, John Q. A. Ward, Henry G. Marquand, Richard M. Hunt, Robert Gordon, and, *ex-officio*, the Comptroller of the City of New York, the President of the Department of Public Parks, and the President of the National Academy of Design.

## BROOKLYN ART ASSOCIATION.

THE twenty-ninth semi-annual exhibition of the Brooklyn Art Association was opened in the galleries of the society, Montague Street, Brooklyn Heights, on Monday evening, November 30th last, and was continued for two weeks. The Association, although it has a large and elegant building devoted exclusively to art-purposes, as yet has no permanent collection of paintings, but, in organising its exhibitions, depends on its members and artists for loans of works of art to fill the walls of its galleries. The last, or fall exhibition, as it was popularly known, contained about four hundred and fifty pictures, of which seventy-five were water-colours, and the remainder oil-paintings. Among the owners of private galleries who were liberal contributors to the present as well as to former exhibitions are Marshall O. Roberts, Richard Butler, Robert Dillon, John H. Sherwood, George H. Stayner, Samuel P. Avery, John T. Martin, Demas Barnes, B. F. Tracy, Henry T. Chapman, Jr., E. D. Plimpton, J. B. Brinsmade, Joseph W. Harper, Jr., and Judge John K. Porter. Mr. A. T. Stewart, E. D. Morgan, John Taylor Johnston, William T. Blodgett, John Hoey, W. B. Dinsmore, Henry N. Smith, A. A. Low, Aaron Healy, Charles T. Smith, James M. Burt, Peter C. Cornell, N. D. Morgan, and Henry K. Sheldon, have also been liberal contributors to the Association from their private collections.

The most prominent picture in the exhibition was Healy's 'Peace-Makers,' from Mr. Roberts's gallery, giving the famous

council of war, or conference, between President Lincoln and Generals Grant, Sherman, and Thomas, on the steamer 'River Green,' on the Potomac, just before the close of the late war. It was at this council that General Sherman received his instructions which subsequently led to the surrender of Johnston's army. In the group General Sherman is pointing out the position of the rebel army and explaining his own plans for the decisive campaign which followed. There is a storm raging on the river and a glimpse is given of a rainbow, as an omen, perhaps, of an early peace. Another important picture was 'The Arch of Constantine at Rome,' also from Mr. Roberts's gallery, which is the joint work of Frederick E. Church, Jervis McEntee, and G. P. A. Healy. This work is more particularly noticeable from the fact that it contains full-length portraits of the three artists who painted it, and also likenesses of the poet Henry W. Longfellow and his daughter, who were in Rome at the time. Probably one of the most poetical works by an American artist in the collection was Sanford R. Gifford's 'San Giorgio, Venice,' from Mr. Richard Butler's collection. The great charm in this picture is its repose; the water appears like a mirror, and reflects the rich tints of the old architectural pile, giving back tone for tone with remarkable force.

From the marine painter De Haas there was his great picture of 'Farragut's Fleet passing the Forts at New Orleans,' which is generally conceded to be the best battle-subject ever painted

by an American artist. Since its first exhibition in New York the work has been in a measure repainted and greatly improved in its general effect. As this fight took place at night, the artist was enabled to introduce a thrilling effect of light from the burning vessels, and flashes from the many hundred guns, with considerable dramatic force. There is not much poetical feeling given in the work, but its impressiveness, and grandeur of its composition, more than compensate for its lack of sentiment. Mr. Casilear had an 'October Afternoon,' a landscape and lake view, which is a picture of rare beauty, and as quiet in tone and poetical in sentiment as an Indian-summer day, which it in effect typifies. Mr. James M. Hart's 'Peaceful Homes,' a reminiscence of the Connecticut River valley, was also a feature in the exhibition. Since this picture was first painted, the canvas has been cut down about one-third, and the composition greatly concentrated. In its original state the picture lacked unity; it was, in effect, a half-dozen works on one canvas; but now, however, the interest is confined to the foreground homes and their pastoral surroundings, and every minor incident is held subordinate and attuned in harmony with them. Aside from the brilliant execution of the landscape, Mr. Hart shows considerable force as a cattle-painter in the delineation of the group of cows in the foreground. There are also some cleverly-painted landscapes by John B. Bristol, David Johnson, William Hart, John Wil-

liamson, Herman Fuechsel, Jervis McEntee, T. L. Smith, John A. Parker, Richard W. Hubbard, and Worthington Whittredge.

In figures Mr. Guy had a finely-painted interior entitled 'The Loving Mother,' which was contributed from Mr. Sherwood's gallery. A young mother appears bending over a crib, in the act of laying her baby down by the light of a candle which is held by a little girl. The expression of the mother's face as she kisses her child good-night, and the effect of light upon the group, are given with fine feeling, and in its poetical significance and truth it has rarely been equalled upon the canvas of an American artist. Messrs. Constant Mayer, J. G. Brown, E. Wood Perry, Cornelia W. Conant, George H. Hall, B. Franklin Reinhart, and Frederick A. Bridgman were also well represented in this department. Among the other strong American contributors were William T. Richards, A. Bierstadt, C. Moran, K. Van Elten, S. S. Carr, William Bradford, Th. Jensen, Arthur Parton, A. D. Shattuck, and Francis A. Silva. Of foreign art there was a good display of pictures, representing the names of Bouguereau, Carl L. Müller, Z. S. Pott, of London, Vautier, of Düsseldorf; A. Dorph, Ed. Frere, W. Amberg, Carl Hubner, Jules Goupil, Defregger, of Munich, Z. Bakalowicz, and Trayer. The exhibition attracted a great many visitors during its continuance, the grand total of which was estimated at 20,000. The spring exhibition of the Association will take place in March.

## NATIONAL ACADEMY OF DESIGN.

THIS time-honoured institution, which was organised in 1825 and chartered a few years later, will celebrate its semi-centennial some time this year. The design of the managers is to organise a chronological exhibition to be composed exclusively of the works of members from its organization down to the present time; and the Council of the institution are already engaged in arranging the committees to carry out the details of the plan. At present there are only three charter-members of the Academy living, namely: Asher B. Durand, John Evers, and Thomas Seer Cummings. Mr. Cummings gave up the pursuit of art several years ago, and retired with a handsome competency to spend the remainder of his days in Connecticut. John Evers has been living in retirement on Long Island for many years. Mr. Durand, the third member of the group, removed his studio to Orange, New Jersey, some eight or ten years ago, where he still pursues his artwork with much of the enthusiasm which belonged to his early life.

It is proposed, in this semi-centennial exhibition, to bring out

the early works of these venerable academicians, together with those of Morse, the first President, Henry Inman, Morton, Ingraham, Elliott, Kensett, Suydam, Launitz, Leutze, Mignot, the Mounts, Rossiter, Wenzler, and others, down to the youngest living member of the present day. In anticipation of this event, an effort is now in progress to pay off the existing debt of the institution, which amounts to \$35,000 only, secured on real estate valued at \$400,000. This debt the academicians propose to pay by voluntary contributions of pictures which are to be sold, and the proceeds applied to its payment. To increase the efficiency of the Academy schools, the Council have resolved to reopen the fellowship fund and solicit subscriptions for that purpose. Great efforts will also be made to maintain the annual exhibitions upon a standard equal to that of last year, which, if attained, will make their present edifice self-supporting, and will leave a respectable surplus of income, aside from the special funds, for increasing the efficiency of the schools.

## THE ART SCHOOLS OF THE UNITED STATES.

### THE COMMON-SCHOOL SYSTEM OF MASSACHUSETTS.

THE passage of an act by the Legislature of Massachusetts in 1870, making drawing one of the studies in the public schools of the State, and the appointment of Mr. Walter Smith, of London, late head-master of the "Leeds School of Art and Science and Training School for Art-Teachers," as State-director, gave a renewed impetus to the cause of art-education in America, which is felt in almost every section of the Union. Previous to this action on the part of the people of Massachusetts, there was no organised system in any State, nor indeed is there now outside of that Commonwealth; but the good seed has been sown, and it will soon bear fruit. In Massachusetts the law requires that free industrial drawing-classes shall be established in all cities of over ten thousand inhabitants. Last year twenty cities complied with the law, and three disregarded it entirely. In the last report made by the State-director, he

suggests that the law shall be amended so as to include all towns of over five thousand inhabitants, which would include forty-three more. The number of drawings exhibited in 1872 was six hundred and twelve; and in 1873, twelve hundred and nine. Mr. Smith, in his second annual report, refers to the difficulty of obtaining competent teachers for the free industrial classes, a want which is, unfortunately for the interests of art-education, felt in every city where drawing is taught.

### THE BROOKLYN PUBLIC SCHOOLS.

EARLY in 1873 a system of free-hand and industrial drawing was introduced in the public schools of the city of Brooklyn under the auspices of the Board of Education, and Miss M. J. Dyer was appointed as instructor of the classes. One teacher, however, having over thirty schools, with upwards of two thousand pupils each, to organise into free-hand drawing-classes, could